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### The New Marble Room

THE gallery for classical marbles illustrated above has been formed by joining the two vaulted marble rooms as originally constructed, and replacing the two ceilings by a flat ceiling at a height permitting of windows above the cornice. The walls at present are plastered, but according to the plans of the architect, Mr. Gordon Allen, will eventually be faced with stone. The room is 27 feet wide, 42 feet long, and 20 feet and 6 inches high, with three niches at either end. The window sills are at 15 feet. The lighting from external clerestory windows balanced by others on the Court gives the high illumination, mainly from one side, which reproduces the usual conditions of the open air and is found most advantageous for sculpture.

The room is exclusively devoted, like its predecessor, to the exhibition of important marble sculptures. It lies between the galleries devoted to the fifth and fourth centuries B. C., and the contents are chiefly of the latter date.

The construction of the room completes changes decided upon some years ago for the better installation of the classical marbles. An alcove was first built in the Fifth Century Room to serve as a place of honor for the large three-sided relief sometimes called "The Throne,"—with its counterpart in Rome, the sole monument of the kind from ancient Greece. The collection of marbles is completed by the Græco-Roman series, including Roman portraits, arranged in the gallery about the central court of the Classical wing.

### The Lucy Scarborough Conant Memorial Fund

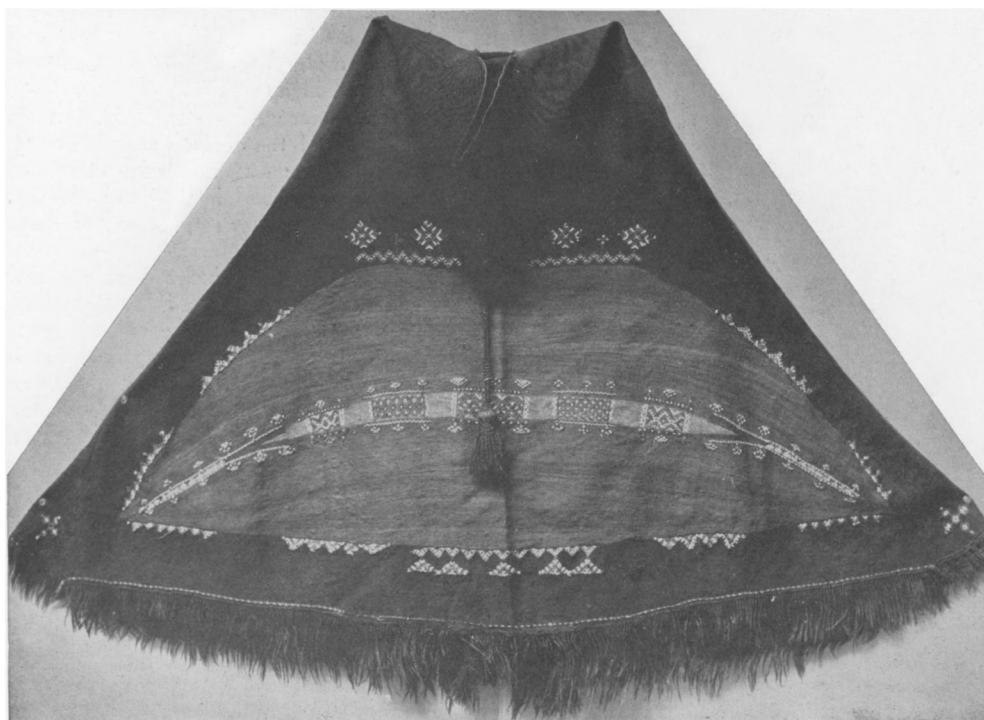
FRIENDS of the late Lucy Scarborough Conant, a selection from whose work has been shown at the Museum during the past few weeks, have united in founding a fund in her

memory, to be used for the benefit of the Department of Design of the Museum School. The donors have signified their desire that the fund hitherto contributed should be held until further contributions, or the interest on the amounts received, should constitute a fund whose income might be used for a traveling scholarship in the Department to bear Miss Conant's name. Further contributions will be gladly received by Mr. Charles L. Crehore, 48 Franklin Street, Boston.

### Some Textiles from Morocco

THERE is much of interest to be seen in Morocco—a varied and beautiful country, high and snow-capped mountains, picturesque towns and the life still going on in the old way,—but there is very little left for the collector. For years there have been Arab dealers bringing objects of Muhammadan art from North Africa to Paris and selling them in the Rue de Rivoli—wood carvings and metal-work, arms and armor, pottery, embroideries and textiles; so when I visited Morocco in the spring of 1921, I found very little left there to buy and bring away: only a few embroideries and some textiles. These are now added to the collections of the Museum.

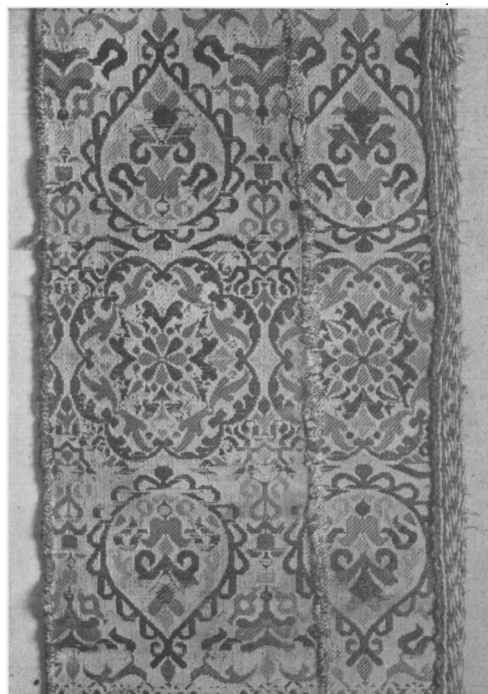
There is a very interesting woolen cape (Fig. 1) and a fine blanket, of Berber art, purchased in Marrakesh and given to me by Mr. Lucian Sharpe. The collection which I made myself in the *souks* or bazars of Fez is mainly of the silk fabrics produced for the ladies of the harem, to be worn with jewelry of gold and precious stones, to give pleasure to the wearer and to her lord and master. (See Figs. 2, 3, 4.) In the second illustration the reader sees the hands of Fatma, the daughter of Muhammad, whom he considered the perfect woman. The value of these hands in textile fabrics is that they protect the wearer from the evil eye. As these textiles are quite different



*Fig. 1*



*Fig. 2*



*Fig. 3*



Fig. 4

from any that we have seen before, either here or in Europe, it will be worth while to write a few words of description. Examples of similar character are exhibited in the Museums of Fez and Rabat, and a book about them has been published.\* The text of this book is summary, but there are many illustrations in color very well done. There is a copy of the book in the Library of the Museum.

The Moroccan textiles which we now have are, most of them, women's sashes, often fragments only. In early times these sashes were narrow, thin and light; but in the changing of fashion they have become wide, thick and heavy, so that they appear, when worn, more like bodices than sashes. They are woven of silk threads very gaily colored. In some cases gold threads are used. The designs are as a rule geometric in character and based upon the directions and angles of certain polygons. The system of the octagon seems to have been preferred, though the system of the hexagon occurs also. The system of the pentagon, so very important in the art of the Greeks, seems to have been ignored and disregarded. In early times the designs were probably quite strictly geometric, with few, if any, elements of representation. Suggestions of leaves and flowers occur, but figures of men or of animals are unusual. We can guess, perhaps, what the early textiles were like from the surface decorations of plaster in the mosques and *medresas*

(schools or colleges) and in old palaces. We have in the Museum Collection a textile of the thirteenth or fourteenth century, probably from Cairo, which gives us a good idea of what the earlier Muhammadan fabrics were like (Fig. 5). It is based upon the system of the octagon and is one of the finest examples of geometric design that I know. The colors are pure and intense and of exquisite quality, surpassing in this respect any of the later fabrics.

The designs in the textiles which I saw in Morocco and in those which I brought away go back, most of them, to the fifteenth century; but it does not follow that the weaving is of the same date. The weaving has been done, in some cases, in comparatively recent times. This is to be inferred from the dyes which have been used in coloring the threads. Cochineal reds occur and even aniline dyes. The cochineal reds were introduced into Morocco about a hundred years ago; the aniline dyes about thirty years ago. It was customary, however, in the weaving of textiles to follow tradition and good precedents. Certain approved designs were reproduced without change again and again through a long period of time. The weaving was done on the old hand looms, so, comparing textiles of the fifteenth century with

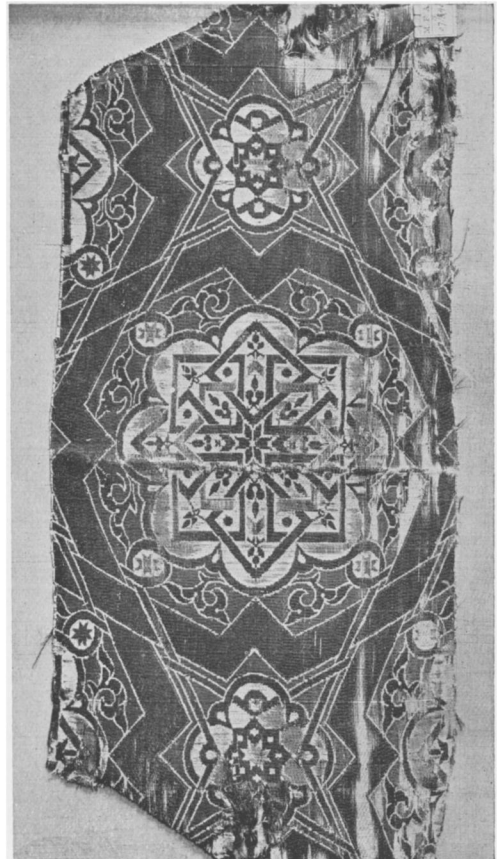


Fig. 5

\*Soieries Marocaines: les Ceintures de Fez. Fifty plates in color. Introduction by Lucien Vogel. Paris. n. d.

textiles of the nineteenth century, no difference will be observed except in the dyes. The love of strong contrasts of color and brilliant effects is not modern. It belongs to a tradition which goes back to the beginning of art. The taste for neutralized coloring is relatively modern. Our objection to the use of aniline dyes is due, not to the fact that the colors are intense and brilliant, but to the fact that they are ephemeral. They fade quickly when exposed to the light. Made permanent, as some of them have been, and improved in quality, we ought to rejoice in the possession and use of them. It is interesting to observe in the Moroccan textiles what can be done with these very brilliant dyes when they are properly used; when they are used, for example, in reproducing the beautiful designs of the fifteenth century. The results are splendid. Given certain tones (colors in certain values), it makes all the difference in the world what positions, measures and shapes are given to them by the designer. That, indeed, is his art.

The ladies of Fez, when they appear in public places—when shopping, for example, in the *souks* or bazars—are always so covered up that they cannot be seen. It is difficult, therefore, to know what the effect of the Moroccan textiles is when they are seen in the harems and on the roof-tops, which are reserved for the women and children.

I had a rare opportunity on the evening before Ramadan. I was in a high place overlooking more than half of the city of Fez, and I could see the women in great numbers near and far. They were looking out for the silver crescent of a new moon. On the white roofs of white buildings and in the twilight they appeared like blooming flowers; like purple and crimson roses, like marigolds of orange and yellow, like primroses of a pale lemon yellow. There were beautiful greens as of green leaves and all the colors of sweet peas and of dahlias. It was a sight to see—until it passed away in the darkness of the night.

DENMAN W. ROSS.

### Portrait of Miss Moysey

THIS portrait of a lady by Hoppner is the generous gift of Mrs. Ernest W. Longfellow, in memory of her father, Israel M. Spelman. The exact date of the painting is not known, but it is probably one of the later works of the artist. The painter was a chorister in the Chapel Royal in the time of George III, and in 1793 was appointed painter to the Prince of Wales. In 1781 he married the daughter of an American lady, Mrs. Wright, who was a friend of Benjamin Franklin.



Portrait of Miss Moysey John Hoppner, 1758-1810

Gift of Mrs. Ernest W. Longfellow, 1922,  
in memory of Israel M. Spelman

John Hoppner was a follower of Reynolds and Gainsborough. Beginning with landscapes he later confined himself to portraiture, in an age when there were few patrons of art, but many who wanted their portraits, or portraits of their families, painted. His work is soberer and more sedate than that of his rival, Sir Thomas Lawrence, and perhaps more readily commands our sympathy. We cannot claim for him the facility of Lawrence, but it has generally been accepted that he succeeded in giving truer likenesses to his portraits. If he allowed himself a little latitude and occasionally indulged in idealization, it was to make the eyes of his ladies larger and their mouths smaller on his canvases than in nature. Perhaps a not displeasing trace of this is found in this portrait; but the exaggerated buxomness which characterizes some of his work is only noticeable by its absence from this painting.

Miss Moysey is portrayed in a graceful attitude, clad in a white dress with full sleeves and a crimson sash. Upon a mass of hair is perched a white, soft hat. The charm of the picture lies in its tonality and harmonious palette. There is a skilful modulation of white and a pleasant unity of background. It is a pleasing picture by a gifted painter.